

LIFT

PARTY of PARTIES!!

AUGUST 1990

Shot 1 A walks through a crowd. There are people in front of and behind her.

FOOD!

in honour of LIFT films in
the FESTIVAL OF FESTIVALS

YES! YES!
THIS IS IT!

DANCING!

PRIZES

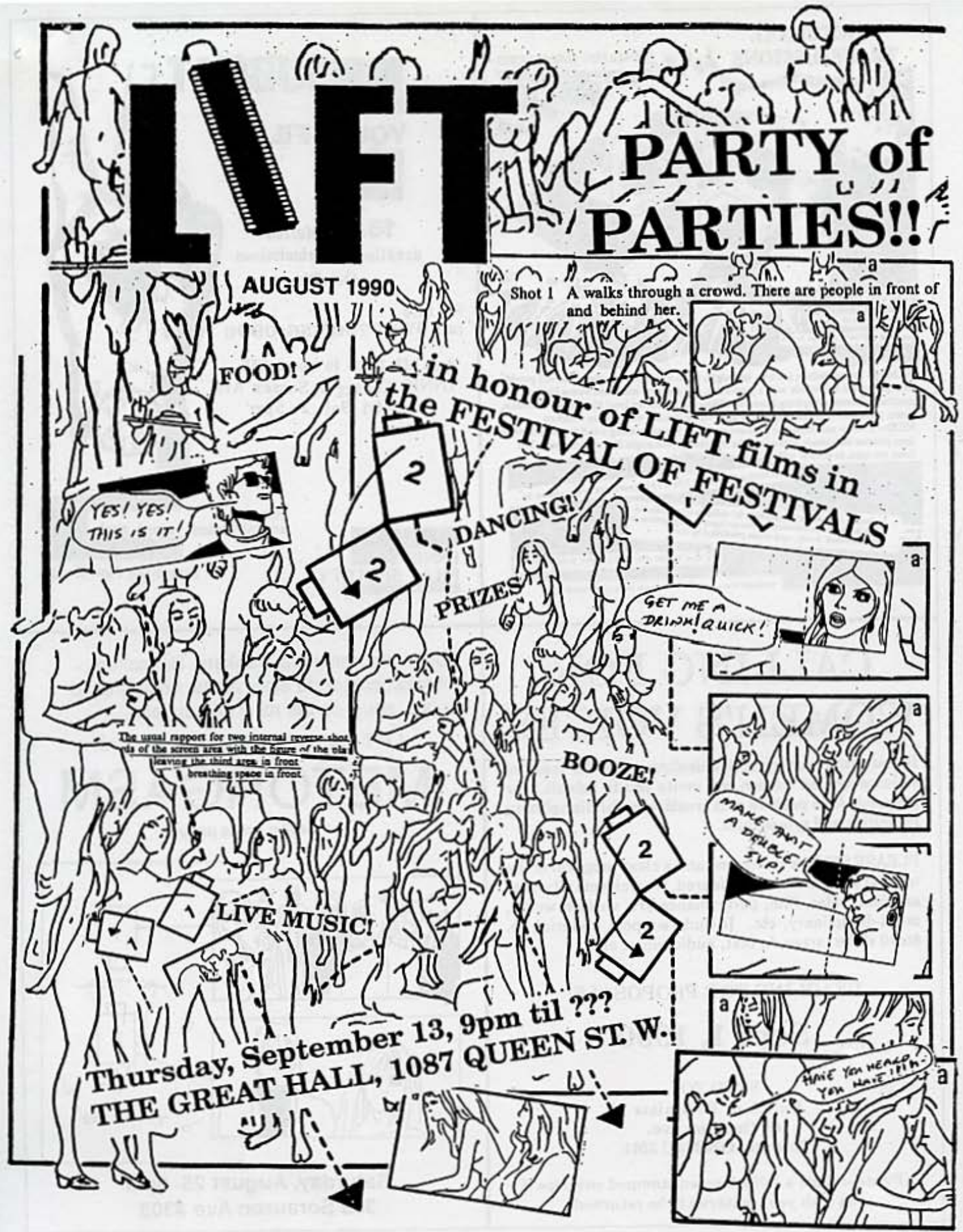
GET ME A
DRINK! QUICK!

BOOZE!

LIVE MUSIC!

Thursday, September 13, 9pm til ???
THE GREAT HALL, 1087 QUEEN ST W.

The usual rapport for two internal reverse shot
of the screen area with the figure of the old
leaving the third area in front
breathing space in front



NOCTURNAL TRANSMISSIONS

CALL FOR SUBMISSIONS



where the

heart pumps at 38 bpm

and the coffee's always fresh

Nocturnal Transmissions is a live, late-night, multi-media variety show that will provide local groups and individuals with a productive and practical television venue for their creative endeavours. Anything from short films and videos by local filmmakers to theatre, dance, performance art, and that with a musical inclination will have an outlet on NT. That's where you come into the mise en scene. We are making a call for submissions from pleasant individuals with a taste for the absurd who might like to participate. The doors are open, so enter at will.

Call Michael Hardy at 526-2727, operators are standing by...

no fee, tax included, not responsible for children left unattended, allow 6-8 weeks for delivery, content not open to corporations or their immediate family, void where prohibited by law

We now invite you to Irregular programming

Nocturnal Transmissions is a Nocturnal Group production ©1990

SUBMIT YOUR FILMS

16mm preferred
deadline for submissions
Oct. 7th

for info
call 978-7790/656-0906

drop off films to room 131
INNIS College 2 Sussex Ave
mon-fri 9-1, 2-5pm



new undistributed avant-garde

INNIS
FILM SOCIETY

screening Nov. 15 7pm

CALLING FOR WOMEN'S VOICES

If you are a woman artist dealing with the issue of violence against women, we invite you to submit your proposals for a positive and creative multi-disciplinary exhibition and symposium.

PLEASE SEND a statement and a clear proposal of the work(s) you wish to be considered. We welcome all visual art, film, video, film, performance art, written works, multi-disciplinary, etc. Include support material, ie. 8to10 slides, artwork, text, audio tapes, etc.

DEADLINE FOR PROPOSALS:

Sept 1, 1990

SEND TO:
Bunch of Feminists
165 Drayton Ave.
Toronto, ON M4C 3M1

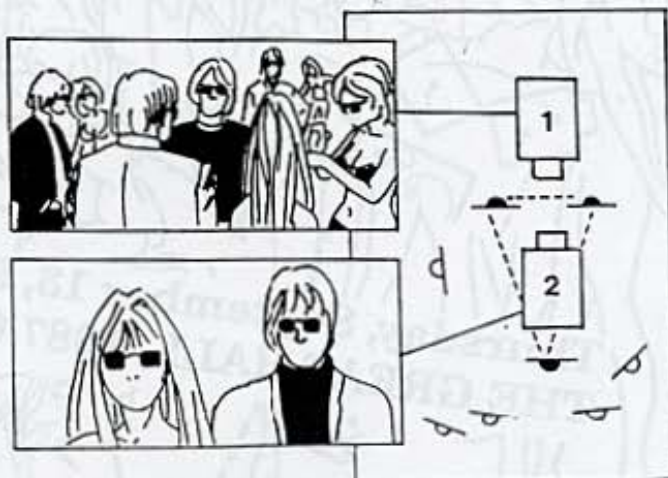
(Please include a self-addressed stamped envelope if you wish your material to be returned)

For lovers, refugees, bankers, filmmakers, mystics, corporate elite, poets, underground artists, souls on the road and angels ...

LIFT and Anna Christakov present:

METORGASM

(A film and a party!)



Saturday, August 25 8pm
363 Sorauren Ave #303

WHITHER THE ARTS?

On July 25, 1990, a number of OAC client groups attended a meeting called by the Film, Photography and Video Office of the Ontario Arts Council. This is a general report from that meeting.

AS we are already aware (see June Newsletter) the arts sector fared quite badly in the last provincial budget. Why have the arts been frozen at the provincial level when it isn't the case at other levels of government? The perception of many government policy makers is that given years of support from government funding, the arts should by now have matured to a level where they can assume a greater degree of self sufficiency. In addition, a number of recent polls have suggested that public opinion doesn't place a high value on the arts (one of these polls was conducted for the government on the heels of a number of Canadian and U.S. exhibitions that attracted considerable public controversy eg. the Mapplethorpe exhibition).

Despite arguments on the value of the arts sector, today's economic climate puts us in fierce competition with a number of other sectors (environmental and health issues are obviously high on the public agenda). We have been hit even harder by the economic conditions in Toronto and throughout the province ie. escalating costs for accomodation and salaries. The Council acknowledges that small non-profit groups have an especially difficult time attracting private support as our limited size doesn't offer the degree of profile private donors generally seek. The Council also acknowledged that the largest subsidizers of the arts are artists themselves.

The OAC's five year strategic plan has provided for 1) the establishment of a research office which will accumulate a body of information that should be useful for reference material and lobbying information for the arts 2) the professional development office will be trying to expand upon the Council's endowment fund by attracting private donors.

The Council will be working on strengthening its advocacy of the arts and will be looking to bring the community together to assist with this role. The OAC is looking for assistance from client groups, the OAC Board, the Ministry of Culture and Communications, and the elected government in exerting local and provincial pressure. The Council identified that the assistance of the boards of client groups will be an important source of

pressure since 1) they are the elected representatives of organizations and 2) they are unpaid community workers. Most of the client groups now have a long term history. The services we offer and our representation (here and abroad) represent equity and has an impact. What we have achieved has a negotiable value and provides us with a strong argument.

With the new budget allocation, the OAC and a number of organizations will be in a deficit at the end of the fiscal year. Emerging artists, new projects and new groups in particular will miss the funding boat. We must look at the Council's budget allocation as an attack on the arts community and demand an increase. At absolute least the budget should allow for inflation. Public subsidy of the arts has existed since the arts began. It is an important and essential role for government to assume. The idea that the arts will one day sustain themselves is absolutely false.

The GST. What is the breadth of its impact on us as an organization and as independent filmmakers?

Tax is paid for every transaction: equipment purchases, rentals, consulting and professional fees, etc. Since co-ops are fee-for-service structured, the GST will have a big impact. If we are exempted for any reason we will still pay tax up front and then be refunded if deemed eligible for exemption. Grants will not be taxable but honorariums most likely will. For example, the GST considers a jury honorarium payment for a consulting role. The GST will be an accounting nightmare which may force us to adopt a black market economy — where a barter system replaces fees-for-services.

The Status of the Artist and the Broadcast Act are high on Marcel Masse's (Federal Minister of Culture and Communications) agenda these days. The new Status of the Artist legislation, if passed, will establish the artist as a wage earner in that the artist assumes an entrepreneurial role. While it is good in establishing economic recognition for the artist, it at the same time ties the artist into the GST and weakens any argument for exemption! LIFT is now beginning to research the GST and how it will affect the co-op and our members. We can and should have more contact our politicians. You can write your MPP and you can also join LIFT'S lobbying committee. Let your voice be heard!

Letter from the Board

As we head towards the autumn, we are also heading for the end of another term of the Board of Directors. The LIFT Annual General Meeting (AGM) will be held sometime at the end of October or beginning of November. Now is the time for those of you interested in joining the Board to start thinking about it. The Board will be expanded from 9 members to 11 upon approval at the AGM.

The positions are for a two year term with re-election after the first year. Board members are required to attend monthly meetings, chair committees, take and type minutes, write letters and generally bear responsibility for the future of LIFT. The Board is currently drafting a job description for its members which will be available at the end of September. Please contact the LIFT office for more information.

Virginia Rankin

The OXBERRY cometh ...



Contact the LIFT office for latest details!

OUR MISTAKE: The Multicultural Dramatic Film Fund, June 1990. Recipient of an award for his film LOVE SUPREME is Rocky Brown, not Rocky Supreme. *Sorry Rocky!*

MORE MISTAKES: "Climbing the Independent Ladder, June 1990. The following names were incorrectly spelled: Rena Krawagna, Jackie Raynal, Babette Mangolte. We regret the errors.

LIFT

at the Festival of Festivals



KITCHENER-BERLIN

Part 1 - A Measured Dance (17mins)

Part 2 - Veiled Flight (17 mins)

Philip Hoffman

© 1990 16mm col sd., 34 min

KITCHENER-BERLIN is the final film of the cycle of 7 films made between 1978 and 1990. The films combine to explore the autobiographical subject in relation to history and memory.

Kitchener, the German-Canadian city (formerly called Berlin before WW1) is the place of my birth. The history of this city was the starting point for my questioning of heritage, and search for a cultural and personal identity. Largely a lyrical interweaving of several cinematic threads, **KITCHENER-BERLIN** juxtaposes and superimposes images past and current, of Germany and Kitchener, and travels from an interpretation of external realities (in Part 1 - *A Measured Dance*) towards an internal view of a collective and personal psyche (in Part 2 - *Veiled Flight*). This later portion deals with film itself and the role of the artist in revealing the stories and secrets of the subject.

Camera: Philip Hoffman, Colleen Graham

Sound Composition/Production: Randy Smith (Part 1), Patrick Butler (Part 2)

Editing: Philip Hoffman, Marian McMahon

Assistant Editing: Stephen Butson

Location Sound: Bruce Johnson

Production Assistance: Ton Maas

LIVE WIRES

LIVEWIRES

A mediawork by Paula Fairfield

1990, Experimental, 10 min, colour, stereo 35mm/Betacam

LIVEWIRES recreates the viewing experience of woman isolated in a broadcast version of Plato's Cave. As she monitors the world through electronically mediated and manipulated information and, aware that she is being surreptitiously monitored, monitors herself in relation to the information she is receiving: a vulnerable state of the viewer viewed: a technological allegory about fear in the age of electronic intimacy.

LIVEWIRES explores the viewing process at a time when information about the world around us is almost exclusively mediated through technological means. Sophisticated electronic applications have facilitated the personalization of media information, and the content and structure of this information and the way in which it is dispersed are geared toward locating the base of our experience with the realm of technological innovation.

In **LIVEWIRES**, the prisoner in the *viewing cave* is a woman who is inundated with hyper-saturated media information and monitored by a camera as she watches. The camera slowly orbits around her, and although she seems fixated on the broadcast, she is not unaware of the camera's presence. Periodically, she challenges the look of the camera — and through it, *our* look — by turning towards us; but direct confrontation is denied, as the camera systematically turns away. An electronic image of the woman, as seen by the camera, interjects the broadcast she is monitoring and the denial of her look becomes part of the information from which she formulates her world view.

Director of Photography: Kim Derko

Art Director: Virginia Rankin

Editor & Sound Designer: Paula Fairfield

Music by Timothy K. Fairfield

A Pandora Picture

with Claire de Auer



WHITE ROOM

by Patricia Rozema
© Vos Production 1990

WHITE ROOM follows the journeys of Norman Gentle a young middle-class would-be writer. One night Norm witnesses the rape and murder of a woman he later finds out is famous singer/songwriter, Madelaine X. The next morning Norm leaves his white bread parents for the big city and encounters Zelda, an ambitious, gum chewing, street performer who will do anything to satisfy her thirst for fame.

Norm attends Madelaine X's public funeral to help purge his guilt about his passive complicity. There he meets Jane, a strange and melancholy recluse. He follows her to her isolated home outside the city, and talks his way into a gardening job. During the next few weeks they fall slowly and cautiously in love, but she disappears nightly into a mysterious room. One day Jane plays a song. Norm recognises it as the yet unreleased song that he had already heard when he was prowling around Madelaine X's house. When Norm hears publicised rumours that Madelaine X could not in fact sing, he begins to suspect a bizarre relationship between Jane and the dead star.

Throughout this mystery runs Norm's frustrated desire to write. He is startled by visual metaphors that flash before his eyes. When he attempts to capture them in writing, they just sound ludicrous. After he learns his love for Jane is reciprocated, he has a triumphant breakthrough. Zelda uses the story he has written to further her own ambitions and, in doing so, threatens to destroy Norm and Jane's tranquil haven.

This sometimes absurd, sometimes psychologically harrowing tale concludes with two endings — both true, both necessary — on tragic, the other euphoric.

Writer/Director: Patricia Rozema
Director of Photography: Paul Sarossy
Production Designer: Valanne Ridgeway
Original Music: Mark Korvan
Producer: Alexandra Raffé
Executive Producer: Patricia Rozema

with
Kate Nelligan
Maurice Godin
Margot Kidder
Sheila McCarthy



ANTIGONE

by Gary Popovich
8 min 16mm B&W

Shot in an abandoned warehouse, documenting a contemporary adaptation of the Oedipus story by a group of Toronto experimental filmmakers, *Antigone* parodies the inability to bury classical forms, information/truth documentaries, obsessive narrative preoccupations, and patriarchal predictions in the Canadian film avant garde — in a **STORY** about trying to bury the old story.

By the laws of academia, nostalgia or Hollywood the stinking corpse of the old story is fouling cinemas from shopping malls to academic halls, from artist run centres to NFB lenders, a circus attraction for the Kultiured, regenerating itself like the **BLOB**, a deadly Western canon balling over every meaning until it's reduced to but one — the desired **ONE**.

Taking the history scalpel to the **BLOB**, the centre ring clowns are released: here we re-visit the twisted shapes of the Master in his various get-ups: father, king, detective, god, state, text, son ... film director; while also featuring that now familiar mother-lover combo. Gathering the light of these unburied master forms and codes, *Antigone* bends them into both a documentary about searching for contemporary meaning and validity in the old story, and a fiction about failure to find any value but parody. In the end everyone dies ... **EXCEPT** for the witness who is still recording.

Writer/Camera/Editor: Gary Popovich
Sound: Randy Smith and Gary Popovich

with
Steve Sanguedolce
Mike Hoolboom
Barbara Sternham
Gary Popovich

LIFT

at the Festival of Festivals



Drawing by CATHERINE (of Parkdale) Photo by RON ROGDE

PROWLING BY NIGHT

by Gwendolyn

PROWLING BY NIGHT documents police harassment of the street prostitutes in the Parkdale area of Toronto. A total of 21 sex workers were involved in making the film.

The working girls provided drawings and voices for the film/puppet/play which has the look of an adult cartoon. Seeing 21 street girls together in the same room — somewhere other than the West Detention Centre — is incredible. Every woman was eager to be heard, and when they were told during shooting that the police would frown on the movie, most insisted on using their real names, or the name they are known by on the street.

PROWLING BY NIGHT will be screened at the Festival of Festivals as part of Five Feminist Minutes.

Director: Gwendolyn
Cinematographer: Kim Derko
Editor: Petra Valier
Production Assistant: Shanen DiGenova



EXPOSURE

film

by

Michelle Mohabeer

Mona Oihawa

Leleti Tamu

EXPOSURE

by Michelle Mohabeer

Canada, 1990, 8 min, 16mm

EXPOSURE is an experimental documentary that explores issues of race, sexuality, and cultural identity. A dialogue between two lesbians of colour (Japanese Canadian & Afro Caribbean women) is intercut with photographs, texts, paintings, and voice-over.

EXPOSURE will be screened at the Festival of Festivals as part of Five Feminist Minutes.

Director/Producer: Michelle Mohabeer
Cinematographer: Ana Christakou
Sound Recordist: Michele Moses
Camera Assistant: Glace Lawrence

with
Mona Oihawa
Leleti Tamu

TRADE FORUM '90

This year as in past years LIFT is hoping to purchase passes for the Festival of Festivals Trade Forum (Sept 9 - 12). The 1990 Trade Forum entitled **5000 Pieces; One Picture** will include information sessions and workshops on: The Indie 5000 (ways independents pull together their financial packages and get their films made); Producing Movies for U.S. Cable; Ready, Aim, Market! (a look at marketing tools such as movie posters, radio ads, test marketing, etc.); Crossing the American Border; The Documentary Cometh (Again); To "B" Or Not To "B" (examining the future of the Canadian "B" movie); Business is Business is Business (business strategies for the film and television industry); The Home Video Revival (examining the home video marketplace); Women Producers From Around The World; and Alternatives to the Theatrical Marketplace.

Purchase of the passes is contingent upon government funding assistance. If a grant for the passes is approved they will be obtained in LIFT's name and shared amongst the membership.

Those interested in attending Trade Forum sessions are asked to submit to LIFT a brief written request indicating which sessions they wish to attend and why. In return, members will be required to write an article for the newsletter to share the information they obtained with the rest of the membership, and to collect copies of written information available at the Forum to add to the co-op's resource files. A brochure describing the sessions offered at this year's Trade Forum is posted in the LIFT office. Dates and times are yet to be announced.

Please note, funding assistance for Trade Forum passes is not yet confirmed. If funding is approved we will only be able to purchase a limited number of passes, so members are advised to submit their letter of interest promptly.

Shot 1 A walks through a crowd. There are people in front and behind her.

Remember the PARTY!

in honour of LIFT films in the FESTIVAL OF FESTIVALS

GET ME A DRINK! QUICK!

Thursday, September 13, 9pm til ???
THE GREAT HALL, 1087 QUEEN ST W.

White gloves

and fine cuts

by Ella Quant

Well, dears, Ella has just returned from LA and is dying to fill you in on Hollywood's latest. First of all, you must know that people in LA are not half as gorgeous as you might expect. In fact they don't look much better than your average LIFT member. Of course Ella may have been looking in all the wrong places.

It seems that there is a desperate shortage of MEN in LA and that many attractive young women have resorted to attending AA meetings in order to meet needy bachelors. Alcoholism is not a prerequisite for AA in LA, since anything remotely confessional is au courant. Ditto poetry readings, although if you want to really enjoy them, alcoholism is probable a plus. Second hand gossip would have it (Ella wouldn't know) that there are special AA meetings where WOMEN can meet other women from Jodie Foster's Army, so to speak.

.....

Sunday in LA found Ella at the Farmer's Market where cafe olé and croissants are consumed outdoors over well-thumbed scripts. How terribly quaint to see six to eight earnest and pale New York style anorexics holding a script conference in sunglasses.

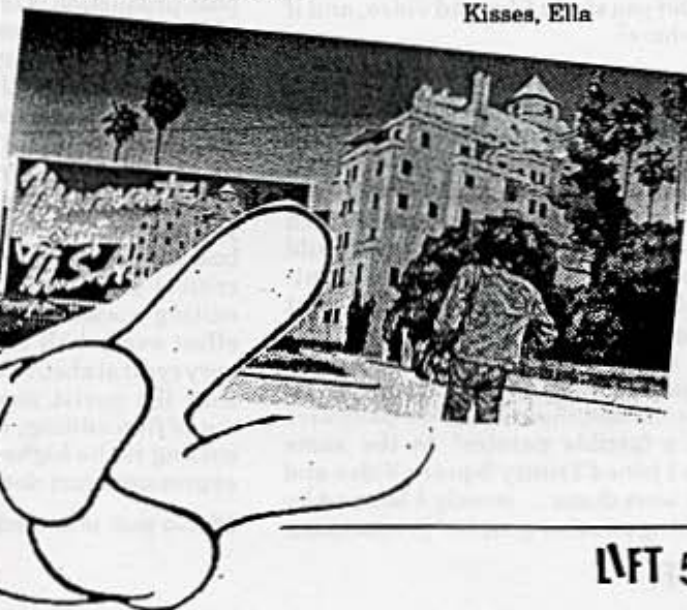
.....

Here in Toronto it's been a great summer for those not employed on Masala or Highway 61. Some unemployed filmmakers may have found work repaving HWY 401, or perhaps washing dishes at Tandoon Kitchen. Others have decided to split. Annette Manguard for instance, has opted for a total change of scenery and is now a resident of Montréal. Ella hopes Annette finds a charming pied à terre with a guest room!

.....

As excitement mounts for the Festival of Festivals, Ella can't help but mention the LIFT Festival Celebration! Another hot, hot, hot, party to fête the LIFT filmmakers selected for this year's Festival. Mark September 13th on your calendar and come prepared to DANCE!

Kisses, Ella



Sergei Eisenstein, I'd like you to meet Yukio Mishima

AN INTERVIEW WITH JOHN GREYSON

by MICHAEL DYER

Filmmaker/video artist John Greyson has a habit of introducing the most familiar faces and names into his works: people whom, for the most part, are no longer with us. In his videotape *Moscow Does Not Believe in Queers* (1986), an eccentric docu-diary of a pre-Glasnost Russia, Greyson's Moscow is a gay haven with hosts Rock Hudson and Alexandra Kollontai. While further testing the waters for fictional encounters between the dead and famous in another videotape, *You Taste American* (1986), Michel Foucault and Tennessee Williams have an affair. While *You Taste American* is the forerunner to *Urinal*, (which will have a LIFT screening on August 27th) the two works are structurally unique, and quite distinct from one another. Foucault and Williams are victims in their washroom sex encounters; the personalities in *Urinal* are observers, not participants. The characters try to resolve the dilemma of the policing of washroom sex in Ontario, discovering along the way that hundreds of men are arrested each year, many whose names are published in local papers, their lives destroyed as the private becomes the public.

M: Did you study film and video, and if so, where?

J: (laughter) I didn't. I went to Beal Technical High School in London, Ontario and they had a really good art department and an art history teacher there who had never seen an artist video tape in her life. But she decided video was the hot thing and we should all be making video instead of painting. She used to check porta-paks out for us and that's where I started making artist tapes. After moving to Toronto I finally forced my self to confront the fact that I wasn't a painter; I was a terrible painter! At the same time I joined Trinity Square Video and took workshops ... mostly I learned by working on other peoples' productions.

I made a few tapes then moved to New York for a couple of years and made some collaborative documentaries, and it was around 1983 that I started making tapes that people looked at, that other people wanted to see. Again I was using the two cops, Charles Street and Trinity which were really vital in terms of being a community of other artists working in similar ways. Later I joined the Funnel when I made a short film in '86, and joined LIFT at the same time to edit that film (*A Moffi Called Simon*). I didn't know anything about film, I'd only ever done Super 8 ... which is always so slap happy.

M: So, unlike many artists who begin in film and become well versed in video, video is where your roots are. What are your reasons for working in film at this point?

J: If I had my druthers I'd probably stay in video. And the simple reason has to do with post-production. I find of all the aspects of it [film] that are pleasurable, post-production is by far the most pleasurable and production is by far the least pleasurable. And video post-production is for me this very rich place where images are layered and you re-invent the meaning of scenes through juxtaposition and montage. But film editing, in comparison, is a big drag because all you're doing is cutting images together or you're spending tons of money to approximate what you can do in video with the push of a button. But at the same time I'm quite critical of a sort of "post-MTV" video editing vocabulary, which is a special effect every half second. Everyone is very cynical about that, but I also think that the purist aesthetics that come out of film editing, about how straight cutting is the highest form of creative expression, just doesn't cut it.

M: No pun intended...



Sculptures Florence Wyle (Keltie Creed) and Frances Loring (Pauline Carey) discuss their strange group of guests in URINAL.

J: Yeah. So the only reason I'm very interested in film right now is because of distribution, because the possibilities are much greater, especially for feature length projects.

M: I was going to ask you about that. I sat in on the Images 90 workshop *Film Video Hybrids* (with Greyson, Paula Fairfield and Ali Kazimi) and found it interesting that this distinction between film and video is becoming blurred, and in fact, Paula used the phrase "media work", not wanting to call what she does a film or a video. What was the aesthetic decision in your first feature length film to introduce aspects of video?

J: There were several reasons and they all had to do with the content. I wanted to use the story of Dorian Gray, which is all to do with portraiture, and so I became very interested in notions of portraiture historically: the painterly portrait, the photographic portrait and finally the filmmaker/documentary portrait. Tied with that, I knew that there would be these six documentary sequences which came from the cacophony of voices that I heard both outside of myself and within myself, approaching the subject of washroom sex from many vantage points. Six was a bit of an arbitrary number; it could have been twelve. I ended up feeling a bit like Sibyl! But I think it's actually a really interesting way to approach a subject, to polemically insist that there is not one way to see something but instead insist there's a sort of polyvocal

vocabulary for talking about anything. And so video became an obvious way of separating the dramatic and documentary sequences. And one of the things I was interested in is that in conventional film theory there are notions that a particular sort of image connotes a particular sort of authority, that drama is warm; drama equals film equals warmth equals emotional identification equals escapism. Documentary equals video equals cold equals authoritative equals up front ... all those sort of clichés. I found that in fact the most useful way to show those clichés to be absurd was actually to set up a structure where the structure itself seems to suggest that division, and then actually reverses it so that the strongest point of emotional identification you achieve is actually in a cold, gritty documentary sequence where someone's talking.

M: I would suggest you almost parody that whole set up.

J: Oh yeah, yeah. It runs through the entire film, in terms of the dramatic scenes, how they're all very theatrical: the camera, the single shots, the painted back drops that suggest a theatre space; it's that sort of thing in contrast to the official, faster cut documentary sequences that really foreground video as a medium.

M: What's interesting about *Urinal* is that even while you create these hybrids you tend to have fun with the images you affect, and you seem to take the technology and ask yourself "how can I play with this?" Obviously there's a reason for you doing this, but it always strikes me as being very playful and again almost a parody of what's at your fingertips.

J: Yeah, I can sort of see that. I mean I'm not very skilful technically and so I'm always amazed that I get anything done. I found my working relationship

"There is a lot of territorial chauvinism on juries of our peers ..."

with technology has to be a bit of give and take; it can never be purist in nature. If it has to go another generation, so be it. And the results tend to be quite goal oriented. I mean we have this number of days, and this little amount of money, and I'm not going to go over budget, so lets find a creative solution that satisfies my needs but satisfies the budget... and why not make a joke out of that at the same time? So the poverty in me can become a rich part of the process, because it [*Urinal*] was a very cheap feature. I didn't want to go in debt, I wanted to pay everybody and I wanted it to work as a feature, and I think to some degree I achieved all three. There's all sorts of things that if I had more money or more time I would have done differently, but it was very much about trying to create a project that could be accomplished given all those complications. But I'm not interested in spending the five or ten years getting out of debt that some people indulge themselves in, and not making another film. There are too many people who have stopped making works because they invested everything in one thing that went belly-up. I just don't think that's a very practical way to work.

M: Your films also tend to be pretty topical, so it's important that they be put out there as quickly as possible.

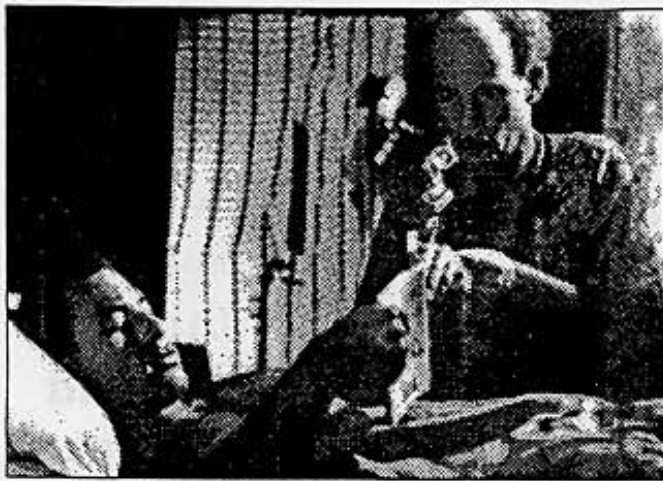
J: By the time *Urinal* came out the level of police washroom busts was actually on the increase again after a low period. The activism around it completely dropped off, mostly because of the AIDS epidemic. You find that most of the people who had been organizing around the bath raids in the early 80's, and in some cases washroom sex, had all moved their energies over into AIDS activism or other forms of activism. In fact there's nothing going on right now to protest these ongoing arrests. They've stopped releasing the names because of the fall-out in St. Catherines in 1985, and the police tend to be much lower profile. The idea that technology produces a social practise as much as the social practise produces the technology is so clear when it come to washroom sex, because you just see this stupid equipment they've bought for a lot of money, a surveillance system, and they have to use it and there's not many ways you can use it. People are never hurt by the crime, only by the prosecution of the crime. And it also ties into the notion of portraiture because people don't exist without portraits, and the whole thing about *Dorian Gray*, which was more

"I think it's a very healthy time right now with the cross-over membership between LIFT and Charles Street and Trinity."

true — him, who remained ever young, or the portrait which told the truth about his life? So for me the central metaphor that a lot of the video developed out of was trying to visualize this process of constructing portraits.

M: How do granting agencies deal with artists who work in this film and video hybrid? How do you tell them what you're doing and therefore what agency to apply to?

J: On the one hand there's the official word, and both the OAC and the Canada Council say that they recognize production in other media as support material for a video grant or a film grant and if you're making a video tape go to the video jury and if you're making a film go to the film jury. *Urinal* was put together with video money. I couldn't get any film money, except a little grant from the OAC. The fundraising process took a long time and I had to keep changing the project in terms of what I told the funders in order to re-apply. But I was also making other tapes and so I'd spill off money from other projects to make it. It's something everyone does and the councils know; it's no big surprise. But my sense is that there's a lot of territorial chauvinism on juries of our peers and filmmakers tend to feel threatened by video artists who they perceive as getting all the breaks, and video artists feel threatened by filmmakers who they perceive as getting all the breaks. In film you can apply for much larger budgets then you can for video projects, but it reaches a point where if you want to work high end in video, then chances are your production budget could be very similar. Low end film is the same cost as high end video, so what's the difference ultimately? But I can see it both ways because I know the costs on *Urinal*, at \$35,000, were probably three times what I'd



Langston Hughes (George Spelvin) and Sergel Eisenstein (Paul Bettis) explore the intricacies of safer sex in URINAL.

ever spent on a tape before and I'd never made a feature length tape ...

M: That's nothing for a film...

J: ... it's nothing for a film, so it's not a very useful figure for anyone's purposes. But there's a ceiling in both, a really low ceiling in both, and I do think film juries tend to be very hard on video artists and I think there's a false dichotomy around aesthetics. But if you look at the history of both mediums you see all sorts of cross-over within the twenty years they've been tangled up together. So it's not a very useful dichotomy, but in fact, I think as communities work they're still not talking to each other very well, and that can hurt you on a jury. I think that something like Images 90 has been the first attempt in this community to get film and video people talking to each other and watching each others work on the same screen ... my god! So, I think it's a very healthy time right now with the cross over membership between LIFT and Charles Street and Trinity. This is something that was inconceivable probably two or three years ago.

M: Had it been any other filmmaker, or video artist, or someone from the NFB, *Urinal* could have been done in a straight, documentary-exposé style. You chose not to; you mixed narrative and documentary, and as I said earlier, a parody of both styles at that. Why was that choice made?

J: Well it first came out of that interest in having more than one narrator, more than one place for the truth to reside, and so each of the six make a compelling argument. In fact I think one of my main self criticisms of the film is that there's no viewpoint in the film which condemns washroom sex and I think that would have been very useful for dramatic — not in the traditional no-

tion of dramatic — polemical reasons. There is one place in the film where the characters have an argument about the morality of washroom sex and I was hoping that would be enough. But I think the ethical debate, which is so central for people, got lost a bit or was downplayed. It was choosing heroes on my part. Even Mishima, although he was a fascist, he was a fabulous writer.

There's no denying his richness and I thought it would be fun to throw together this motley crew of bohemians and socialists and one fascist just to upset things. But also I was really interested in talking about the closet to some degree. Frida was very outrageous but she had the excuse of her marriage and her many heterosexual affairs as a way not to come out as a lesbian. The girls to their death bed never said "we are lovers". Mishima had

"If any critique of the problem of washroom sex was going to come from somewhere it would come from artists."

his out with his wife. Eisenstein had his wife...so I thought it would be interesting to choose six very unlikely gay and lesbian heroes, I mean they don't actually work as gay and lesbian heroes, and put them in this "Mission Impossible" type of situation and throw that back at the audience; not resolve it, but basically set them up for a big failure.

M: Why did you choose artists for the six roles? Why not politicians or any other high profile members of society?

J: Again it had to do with notions of portraiture and the construction of portraiture; who paints the pictures in society? And so we had Frida the painter, Eisenstein the filmmaker, Langston Hughes the poet and short story writer, Mishima the novelist, and the girls were sculptors. One of the things about choosing all those people

was it had to be an impossibly international group of people in terms of languages and races and countries of origin, and there had to be perfect balance and the balance had to be this perfect problem: three men, three women; and that's foregrounded in the film itself. And the idea with artists came from that notion of portraiture, who paints the portraits of society, who constructs the critique, because I think the role of the artist in the 19th and 20th century was to be on the vanguard. They're finally throwing off the old patronage model of producing art for the ruling classes or art for the monarchy or art for the church, and we're the independent voices, intended to be the independent social critics. It seemed that if any critique of the problem of washroom sex was going to come from somewhere it would come from artists. And at the same time the impossibility of the project had something to do with the fact that they would realize their representations weren't enough.

M: It strikes me that many video artists are not taken seriously or even considered by other government organizations, for example Telefilm, OFDC. What have your experiences as a video artist been with those two organizations specifically, and how do you feel they deal with the dichotomy between the two media?

J: Well they both turned *Urinal* down, Telefilm because I wasn't even "eligible", and with OFDC we went through the whole process. I did have a distributor who was willing to open it theatrically and they still turned it down. I think the problem is their definition of what is successful, because time and again OFDC and Telefilm will turn down all sorts of projects which actually go out on the international film circuit and play twenty world festivals and garner great acclaim and don't operate at all theatrically, but have a very long and widely used life. *Urinal* did twenty international festivals, and though there has been no broadcast, no commercial theatrical release, it has had a certain success which has meant no direct dollars for the Canadian film industry, but it's meant indirect dollars in terms of cultural profile. What I've seen so much in the last five years is people, experimental artists, documentary artists, going through hoops and writing just completely mediocre feature films, leaving behind everything that they believed in and that they were so good at in terms of innovative ways of telling a story, or addressing a political issue, or creating a set of images. They left all

that behind and for what purpose? Telefilm dangled the carrot and then just as they were ready to start shooting, Telefilm pulled out. I've heard three accounts of that in the past six months. I have very little good to say about those two agencies and I think they're listening to the community. Their new documentary fund will help serve certain people and that's hopeful, but I don't think they've moved fast enough, given how articulate the community has been in its' critiques. I don't think they've really listened properly.

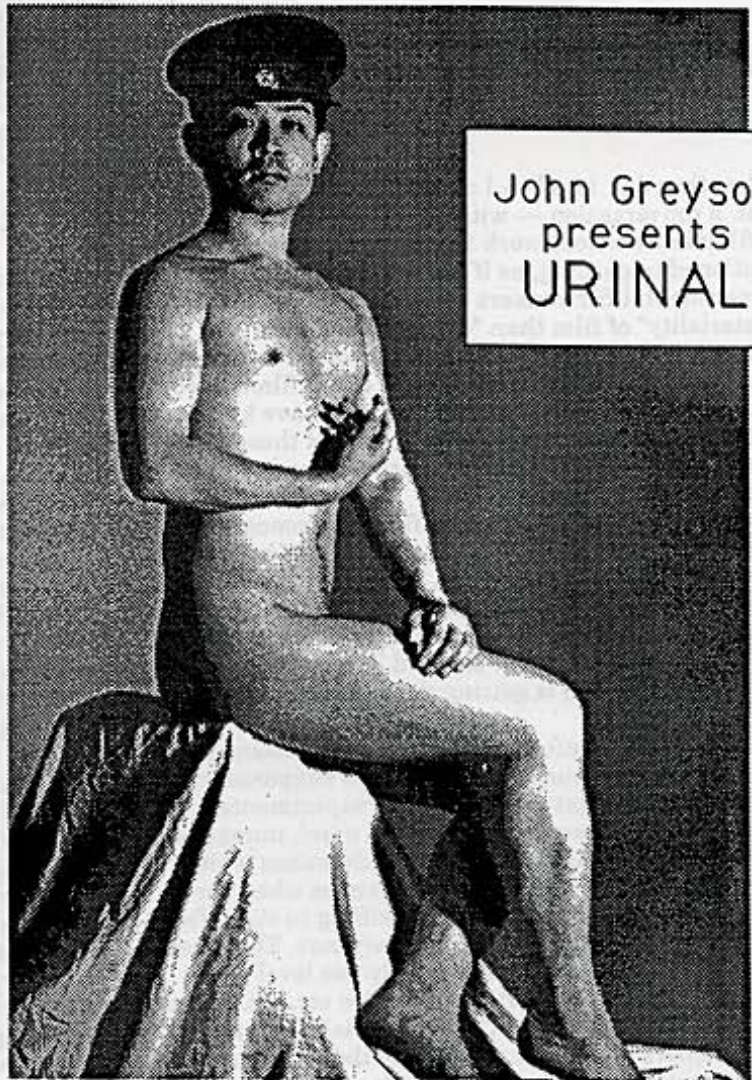
*John also spoke about his current tenure as a writer/director at the Canadian Centre for Advanced Film Studies. To date it has not been an easy session. Off the record John spoke about his first project, with the working title **Uncut**, which was rejected by the centre due to what Greyson calls a misunderstanding. He will make the film, but outside of the Centre. His "fall back" project will be about the Toronto high school teacher who was murdered in High Park. **The Making of Monsters** will be a parody of the "making of genre" and it will be Greyson's first musical (pending Centre approval).*

M: To me, and I think to many filmmakers, the Institute is a real mystery, a territory few will ever see, almost secretive ...

J: They've talked about opening it up more this year and having people up to screenings. The program keeps changing, so next year it's going to be completely different again, there won't be any short films, it will all be exercises. My sense is every year they try to fix what went wrong the year before and they're betwixt and between. They aren't sure whether they're a Sundance or an American Film Institute or an Australian Film Institute. I don't have any way of usefully characterizing it ... I'm not a very big fan of it right now. I think the key thing is if you want to go there you have to have a really clear idea of why you want to go. I went there because I wanted to make a short film and not have to fundraise and to gain skill that I didn't get by going to school. To a certain degree I'm accomplishing that, and so it's serving my needs. For someone who has a different set of needs it's very likely that they may not be met and there's certainly been some residents who have found it very difficult. I think both the writers and producers have had a lot of questions about what it has meant for them. Then again some of the criticisms that have been leveled at it I haven't agreed with.

LIFT Monthly Screening

Monday, AUGUST 27 - 8pm
345 Adelaide St. W. #505



John Greyson
presents
URINAL

Undercover 'gay' agent Dorian Gray (Lance Eng) In **URINAL**

"Funny, sociologically jolting first feature...it makes its points by blending humour with facts about pervasive homosexual discrimination."

- VARIETY

URINAL retells "The Picture of Dorian Gray" with tongue firmly in cheek, featuring a cast of Toronto actors and artists. Neither "straight" narrative nor conventional documentary, **URINAL**'s experimental format mixes film, video and computer "paint box" effects to explore the politics of washroom sex and policing of sexuality in society.

The narrators for this subject are a host of famous dead "gay" artists who reveal that hundreds of men are arrested in Ontario each year on washroom sex charges. Victims of police entrapment and video surveillance, their names are often published in local newspapers, and their lives are destroyed. Documentary interviews with Member of Parliament Svend Robinson, gay activists and men who have been charged with "gross indecency" are juxtaposed with humorous slide lectures and dramatic reconstructions. 100 min. Col. 1988.

OBMAR KREPLACH

by Alan Zweig

The other day I had — I couldn't actually call it a conversation — with an "experimental" filmmaker whose work I enjoy and respect. He mentioned in passing, as if it were an objective fact, that experimental filmmakers were more concerned with the "materiality" of film than "other" filmmakers - by which I took it he meant, filmmakers involved in "narrative", in "drama" or (the unkindest cut of all) filmmakers working in "the industrial model". I should have known better than to protest. "Materiality" is one of those terms like "time-based art" that experimental filmmakers have invented to support their position.

But I bravely protested that all films are concerned with the material of film (whatever that really means). He muttered his dismissive response. The only word I heard clearly was "Actors". End of discussion. Apparently you can't use actors and still be concerned with the material that is film. It reminds me of that old joke that the hardest part of making film is getting those sprocket holes punched just right.

What especially confuses me about this tiresome antagonism between filmmakers working in supposedly different traditions is that many of these "experimental" filmmakers produce work that is, to my mind, narrative. Their films often feature narration which makes it clear what the story of the film is. And sometimes when the story is less clear, they're more than willing to stay after the screening and tell you what the story was. They may claim that the so-called stories are only one level of the work, or that they're subverting narrative etc. etc., but so would any number of — "ugh" — industrial filmmakers.

What bothers me is how stubbornly they cling to their labels. No matter what genres they choose to investigate in their work their identity as "experimental" filmmakers is sacred. And they won't share it with you.

I'm tired of this superior, holier-than-thou attitude. I'm tired of hearing about "light and motion" as if that is their exclusive dominion. Great films have been made by people who left the concern with emulsion to the folks at Kodak. And great films have been made by filmmakers who left nothing to anybody.

Their attitude does make me wonder about my own work (essentially a healthy pursuit). I wonder why I and others like me waste our time being concerned with light and camera movement and rhythm and pace and clarity and meaning when really the actor is going to walk on set and wipe all that out.

I'm tired of all the self-congratulatory or accusatory terms. "Time-based art" — If anything, time is of much more concern to someone — "ugh" — telling a story than to someone wondering whether they should leave this shot on the screen twice as long as necessary or three



times as long.

"The industrial model" — meaning the film industry, supposedly meaning anyone who wants to make a dramatic film especially if it's longer than sixty minutes ... even if that film is made for no budget (outside the industry). If you make a film like that you are the enemy. You are part of the problem. Forget for a moment the fact that these accusers always complain about their lack of widespread acceptance or exposure. If it came — which it never will — they'd be part of an industry too.

My earliest influences came from experimental film. But I couldn't express myself in those terms. I still see those films and those filmmakers as part of my community, as working in another area of the same "art form". I see some of them crossing further into narrative; I think the labels are useless. They promote a kind of self-censorship. Is this experimental enough? No? Better mess it up a little.

I hate the term "calling card films" which is used, mostly by experimental filmmakers to dismiss the entire genre of short drama. A short drama is not really a film; it's an application form for Telefilm or Hollywood. There is still only one really good example of a short film becoming a successful application form in Canada so far but all they need is one example.

Every film is, in some way, a calling card whether it's for Hollywood or the Canada Council or a Festival or a teaching position. Every filmmaker wants some kind of career and uses his or her films to attain it. That should be self-evident not divisive.

Then there's the issue of money or budgets. There is the perception that it's easy for a filmmaker, having made a deal with the devil and crossed over to the "industrial model", to get hundreds of thousands of dollars from the government. This leads experimental filmmakers to rolling their eyes at the size of budgets and telling you how they could make ten films for the amount of money you (won't) get from Telefilm.

I innocently told an experimental filmmaker that three hundred thousand (ten times more than I've ever spent) was a low budget for a feature and he almost spit his beer in my face in his righteous indignation. I can't remember how many films he said he could make for that money; he also didn't specify how many of them would be worth making.

So what? First of all, at least theoretically, films are given more money when they have a potential of making more money. And would any experimental filmmakers be willing to submit their scripts to Telefilm-style scrutiny? (Meaning there is a price to be paid). But the bottom line

is that if I made my film myself with no crew and what little crew I had I didn't pay anything and I could use equipment that I either could own or borrow cheaply (all of which I've done) then I wouldn't need such a (supposedly) huge budget either.

With the budget that I may never get they could make ten experimental films. Somebody else could make two hundred and fifty experimental films. Somebody else could maybe buy a house in Toronto.

Working in the lucrative industrial model I have received three grants of ten thousand dollars each in thirteen years. When I got my first one my grandmother couldn't believe I didn't have to pay it back. Maybe she was thinking of all the "kreplach" (ravioli) she could make with ten thousand dollars.

Out there in the larger world when people completely dismiss experimental film with all their ignorant epithets, I defend it. I don't defend it for my friends only; I defend it for myself too. That ignorance affects my work too. But back in what I thought was my community I find so little support. Instead I find the same kind of ignorant and inflammatory accusations. How many times have I heard my interest in drama reduced — by experimental filmmakers — to a desire to produce "Rambo"? Rambo? They could at least be a little more original in their putdowns.

The LIFT board called a meeting some months ago to discuss (I thought) how LIFT could extend its support to members trying to make features instead of setting them adrift in the "industry". I tried to make the point that these members who possibly had made short dramas before were now simply trying to make longer dramas ... but from the peanut gallery I kept hearing "Rambo". The attitude was that if they want to join the industry let 'em go. That's too bad. This argument has nothing to do with film. It has to do with misdirected jealousy.

I have a number of musician friends. I always end up trying to make some film/music analogy. Well I'd be willing to bet that Glenn Branca or Rhys Chatham ("avant garde" minimalist New York composers) don't resent Sonic Youth for performing "songs" or for signing to a major label. I bet they're Sonic Youth fans and that they see each others work as all part of the same thing, the same art. Glenn Branca could write songs (probably has) but that just isn't his main interest. I bet he doesn't even resent the New Kids on the Block ... maybe he even taps his foot along to them. Maybe I'm being a little generous to Glenn who I don't know but have listened to. The point is I suspect he's secure in what he does and isn't looking to make artificial and divisive judgements about those pursuing a more "commercial" path.

Clive Barker, the "horror" writer and filmmaker, is quoted as saying that experimental filmmakers have given in to mediocrity, that they have accepted that the public will never understand their work so they make no effort to change that fact. He says that there's nothing more subversive — if that's your goal — than seeing his films opening in fifteen hundred theatres.

I'm presently writing a feature film which is designed to be the debut feature for a well known and respected experimental filmmaker. I guess he's selling out. He's abandoning all concern with the material film. He's giving up all control to me and those pesky actors. He doesn't know it yet but screenplays destroy intuition and feel. Collaboration destroys individuality. Stories destroy the "time" base. Actors eat up the emulsion, spit it out and call it "craft service". And if you read the screenplay backwards it says "Rambo".



★ SHORT ENDS ★



UPCOMING FESTIVALS

Information and applications for these and other festivals are available in the LIFT office.


CINEFEST will be taking place in Sudbury from Sept 20 to 23, 1990.
Deadline: Call LIFT office.

FESTIVAL DU CINEMA INTERNATIONAL EN ABITIBI-TEMISCAMINGUE, Rouyn-Noranda Quebec.
Deadline: Sept 4, 1990

32 INTERNATIONAL FESTIVAL OF DOCUMENTARY AND SHORT FILM OF BILBAO, Bilbao, Spain.
Deadline: Sept 15, 1990

9TH AMIENS INTERNATIONAL FILM FESTIVAL, Amiens, France.
Deadline: Sept 15, 1990

3RD INTERNATIONAL VIDEO-DANCE GRAND PRIX, Sete, France.
Deadline: Sept 15.



★ AWARDS

The Canada Council at its June meeting awarded 96 grants totaling \$1,045,256 under its Explorations Program, in a competition which closed January 15th, 1990. Recipients were chosen from among 555 applicants. Congratulations to the following LIFT members who received grants:

Elisabeth Miles for "Nirvikalpa"

Cynthia H. Roberts for "Samsara: the case of carp 23"

GRANT DEADLINES

CANADA COUNCIL

EXPLORATIONS

Deadlines	Results
Sept 15	mid Dec
Jan 15	mid April
May 1	end July

AID TO ARTISTS (INDIVIDUALS)

Deadlines	Results
Oct 1	Jan 1
April 1	July 1

FILM PRODUCTION

Deadlines	Results
Nov 15	Feb 1
July 15	Oct 1

ART BANK

Deadlines	Results
Feb 1	mid March
Aug 1	mid Sept

ONTARIO ARTS COUNCIL

FILM PRODUCTION

Deadlines	Results
Nov 1	early Feb
April 1	early July

SCREENWRITING

Deadlines	Results
Feb 1	early May

PROJECT GRANTS

Deadlines	Results
Sept 15	mid Nov

ARTISTS and THE WORKPLACE

Deadlines	Results
March 1	mid April
July 4	mid Aug

TORONTO ARTS COUNCIL

GRANTS TO VISUAL ARTISTS

Deadline: Oct 15

SHORT ENDS cont'd

Thanks for the Experience

Before summer draws to a close LIFT would like to take the opportunity to thank the Experience Program of the Ontario Arts Council. With the assistance of the Experience Program we were able to hire David Findlay and Kaisa Tikkanen to work with us over the summer.

To David and Kaisa we extend our sincere thanks for their insight, enthusiasm, and hard, hard work. Members using the soon to be completed editing suite for the 16-35 Intercine will want to thank David and the volunteer efforts of Darek Barecki, Zvia Bird, Cathy Brennan, Daniel Campbell, Shelley Mansell, Paul McGowan, Stephen Thompson, and others who, at the time of this writing, are not yet aware that they'll soon be called in with hammer and nails in hand. David has also provided us with much needed assistance in booking and maintaining our equipment, organizing equipment storage, and workshop planning.

Members who utilize LIFT's new guide and updated information resources on funding programs will have Kaisa to thank. Kaisa has also been undertaking research on the impending Goods and Services Tax to advise us on its implications both to the co-op and our members, has worked at organizing our information resources on festivals, and has provided us with much needed help with membership services and record keeping. It has been a pleasure working with David and Kaisa. We will miss you both.

CONGRATULATIONS

LIFT filmmaker Bianca Brynda was invited to the Second International Congress of the Society of Caribbean Research which took place in Vienna, Austria June 21-23. Bianca's presentation to the congress was enthusiastically received and included excerpts from her work-in-progress **ROOTS DAUGHTERS**, a documentary look at the role of women in the Rastafari movement.

12 LIFT

ONTARIO ARTS COUNCIL AWARDS

At its June 1990 meeting the Ontario Arts Council approved grant recommendations which awarded seventeen filmmakers a total of \$276,305. Congratulations to the following LIFT members who received grants:

ANIMATION:
Iris Paabo to initiate
"Fading In, Fading Out"

EXPERIMENTAL:
Philip Hoffman to initiate
"Opening Series 1"

Michael Hoolboom to initiate
"The Continuing Adventures of Fenway Crane"

STEERING COMMITTEE

The Multicultural Dramatic Film Fund is a pilot project funded by the Ontario Film Development Corporation and administered by The Liaison of Independent Filmmakers of Toronto (LIFT). LIFT is a filmmaking co-op which provides production equipment, post-production facilities and other resources to members at co-op rates. The multicultural fund hopes to correct a situation of under-representation in the Ontario filmmaking industry by creating more opportunities for those that have not been able to access the more institutional routes of funding. The fund's mandate is to provide development and production monies to eligible applicants. As the project enters its second year, it will attempt to address some of the other needs that have arisen. To do this, the project needs a steering committee of individuals from the communities it addresses.

This is a community based project that requires a steering committee with a knowledge of access and systemic discrimination, equity and affirmative action, artistic and creative production, specifically filmmaking. If these issues are a part of your experience, we are seeking your input on the steering committee. This is an opportunity to voice your concerns and address the issues of your communities. As this is an Ontario wide project, any affiliations with organizations outside of Toronto are especially welcomed.

This is a strictly advisory task that requires approximately one meeting every three weeks.

If you are interested in finding out more about this, please call us at 596-6749 or 596-8233.

WELCOME New Members of LIFT:

Ian Hutson, Hrant Allanak, Jonathan Culp, David Warren, Robert Rowatt, Pam Bennett, Myra Fried, John Kneller, Troy Sullivan, Thomas Turnbull, Chris-Patrick Crowe, Thomas Wallner, Chai Yuen, Shelley Mansell, Susan McGrath, Gary Furlong, Barry Gillis, Keith Lock, Gary Blakely, Kathy Diamond, Tom Tapley, Nora Macphail, Shelly Morrow, Pedro Cesar, Jonathan Amitay

BASIC FILM SOUND WORKSHOP

The importance of sound in a finished film should never be underestimated. This workshop will cover many of the technical and aesthetic considerations that go into producing effective film sound. The instructor will begin by demonstrating the basics of getting good location sound, followed by a discussion on the creative and aesthetic possibilities in post-production sound. **About the instructor:** Phil Hoffman is a Sheridan College film instructor and a Toronto Independent filmmaker who has won a number of major film festival awards.

Sunday, August 26
12:00 pm to 4:30 pm
Members 15.00
Non-members 25.00

Call the LIFT office at 596-8233 to register.

The OXBERRY cometh!
Details in the next newsletter.

CLASSIFIEDS **LFT** CLASSIFIEDS

FOR SALE

NEW Video Switcher (30 combos of wipes/fades/variable speeds); ARION DDS-4 Digital Delay/Sampler. USED: Sony Beta SL-5200 (stereo); 12" B+W TV; T.I. 99/4A Computer. Contact Michael Lekes at 886-8174

FOR RENT

STUDIO/OFFICE SPACE to share at Dundas West and Bloor. Hardwood floors, bright, Fax, Xerox, security, high-tech phone lease, parking. 5 minutes to TTC. \$650/month inclusive. Available immediately. Call: Back Alley Film Productions at 531-8154.

JOB OPPORTUNITIES

GALLERY 101 is seeking a full-time Arts Management Intern to train and work under the supervision of the Managing Director for a one-year term. The successful candidate will work with artists, programming, and the presentation of exhibitions and events. They will also be instrumental in developing and maintaining an organization which provides a strong foundation from which creative leaps can be made. Training will include aspects of fundraising, financial administration and reporting, communications, and project/curatorial development and support.

Candidates must have some formal education or experience in either management or the visual arts, and they must display a serious desire to pursue arts management as a career.

Salary: \$19,500/year

(one-year contract begins September 18, 1990)
Reply with C.V. and references to:

The Hiring Committee
Galerie 101 Gallery
319 Lisgar St.

Ottawa, ON K2P 0E1
or call Cindy Deachman for more information at (613) 230-2799.

PROMOTIONS COORDINATOR

V TAPE invites applications for a one-year internship as Promotions Coordinator. Responsibilities include design and preparation of promotional materials to enhance the distribution of video art, general administrative duties and research of current curatorial practices and facilities for the media arts. The suc-

JOB OPPORTUNITIES cont'd

cessful candidate should have basic understanding and appreciation of Canadian video art and visual art, good writing skills and organizational abilities. Computer literacy is an asset.

V Tape is Canada's largest and most comprehensive information and distribution service for videotapes by artists and independent producers. We encourage applications from women, visible minorities and native peoples.

Salary \$20,020

Please send written applications, with resume and two references to:
V Tape 183 Bathurst Street
Toronto, ON M5T 2RA
(416) 863-9897

Application deadline: Sept 7, 1990.

SPECIAL PROJECTS COORDINATOR

The Canadian Filmmakers Distribution Centre invites applications for a one-year internship as SPECIAL PROJECTS COORDINATOR. The successful candidate will work under the supervision of the Administrator, gaining arts management skills and experience through the development and coordination of a number of exhibition and project activities.

This position is intended to provide professional training and practical experience to individuals seeking a full-time management position in arts administration. Individuals with more than one year of experience at the management level are not eligible to apply.

Candidates should have an awareness of the Canadian film and visual arts communities, strong organizational and interpersonal skills and excellent oral and written communication skills. Bilingualism, computer skills and film-related experience (including film studies or film production) are definite assets. Start date: mid-Sept.

Salary \$19,500 + benefits.

Start date: mid-September.

Written applications will be accepted until August 31, 1990 to:

Administrator
Canadian Filmmakers
Distribution Centre
67A Portland St.,
Toronto, Ont., M5V 2M9
(416) 593-1808

JOB OPPORTUNITIES cont'd

INSTRUCTORS

ARTISTS to conduct workshops in an After School Program and a Neighbourhood youth program. Artists must be able to use their particular craft (photography, drama, dance, creative arts, rap music or video) in assisting participants to explore the many aspects of their culture as well as relevant youth issues. Must have at least two years technical training in area of expertise and some teaching experience; experience in working with children (8-13) and/or youth (14-18); knowledge of social issues and their impact on children and youth; willingness to work with youth workers in exploring the utilization of the arts in youth programs; must be able to work as part of a team.

Send resume by Sept. 7, 1990 to:

Youth Program Hiring Committee,
1904 Davenport Road
Toronto, Ontario, M6N 1B7.

contact: Barry Rieder or Marie Dennis.

ON AUGUST 23rd

NUMBERS

IS MOVING TO ITS NEW ADDRESS AT

79 BERKELEY STREET
TORONTO, ONTARIO
M5A 2W5



TELEPHONE (416) 941-9412

CONFERENCE

The Bay Area Arts Collective presents: THE CURATOR AND THE MEDIA. A conference in which selected speakers will present philosophical approaches and practical information on incorporating time-based media into exhibition programs. To be held at the Art Gallery of Hamilton, 123 King St. W., Hamilton, Ont. L8P 4S8, on Saturday, September 15, 1990, between 10:00 a.m. - 3:30 p.m. (Conference Chair: Jane Gordon, Hamilton Artists Inc. Programming Performance Art: Pam Patterson, A Space Program-

ming Film: Daria Stermac, Canadian Filmmakers Distribution Centre Programming Video: Nora Hutchinson, Hamilton Artists Inc. Art and Computers: Tom Leonhardt, Interaccess A Special Screening of Art Tapes: Geoffrey Shea, United Media Artists Studies Regionalism: Ihor Holubizky, Art Gallery of Hamilton Art and Technology and A Special Demonstration of Interactive Works: Derrick De Kerckhove, McLuhan Program, U of T. \$10.00 at the door (includes lunch). For further information call (416) 527-6610

HELP AVAILABLE

CREATIVE Cinematographer looking to work on new film projects. Recent graduate of Ryerson. Two films in Montreal Film Festival. Very knowledgeable and hard-working. Call Gregory Paul Bennett at 964-2363.

CALL FOR SUBMISSIONS

PCTV, a cable network is holding an International Film and Video Festival for Black History Month 1991. Our theme is GLOBAL AFRICA: LOOKING BACK AND MOVING FORWARD. All entries which meet technical standards will be cablecast on the PCTV network, reaching 150,000 cable homes in the greater San Francisco Bay Area. In addition, selected tapes will receive special recognition at a screening at the prestigious Oakland Museum. For entry forms and questions contact:

Peralta Colleges Television
900 Fallon St.
Oakland, Calif 94607
(415) 464-3253

DISTRIBUTION

Sullivan Films Distribution Inc. is seeking to distribute new films, including drama and documentary for distribution in the International Market (Including Broadcast TV and Home Video). If interested please contact Margery Reid-Rajotte at Sullivan Films Distribution Inc. 16 Clarence Square, Toronto, Ont, M5V 1H1 (tel) 597-0029 (fax) 597-0320



LFT CLASSIFIEDS:

Send your ad in writing to:
345 Adelaide Street West, Suite 505
Toronto, ON M5V 1R5
Members: Free, Non-members \$5

The LIFT Newsletter
JUNE 1990

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Wayne Snell

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David Owen
Gary Popovich
Alan Zweig

**Join the newsletter staff?!
If you need volunteer hours
or just want to contribute ...
CALL THE OFFICE!**

**The Liaison of Independent
Filmmakers of Toronto is
supported by its membership,
The Canada Council, The Ontario
Arts Council, Metro Toronto
Cultural Affairs Division, The City
of Toronto through the Toronto
Arts Council, The National Film
Board of Canada, Telefilm, The
Ontario Film Development
Corporation, The Government of
Ontario through the Ministry of
Culture and Communications.**

**Articles published in the LIFT
newsletter do not necessarily
reflect the views of the editors, the
Co-op or members of the Board of
Directors.**

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